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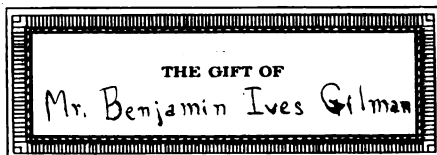
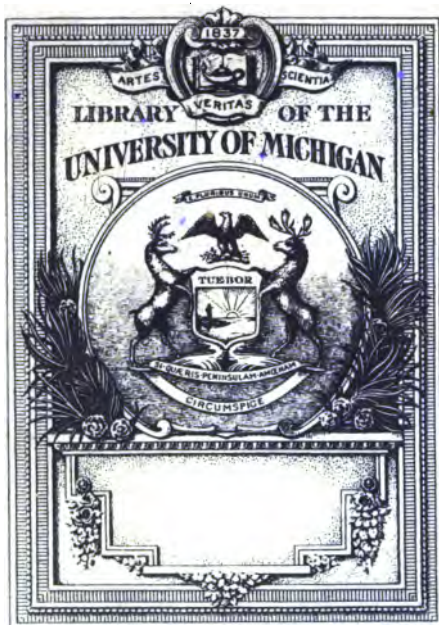
QUINCY ADAMS SHAW
COLLECTION

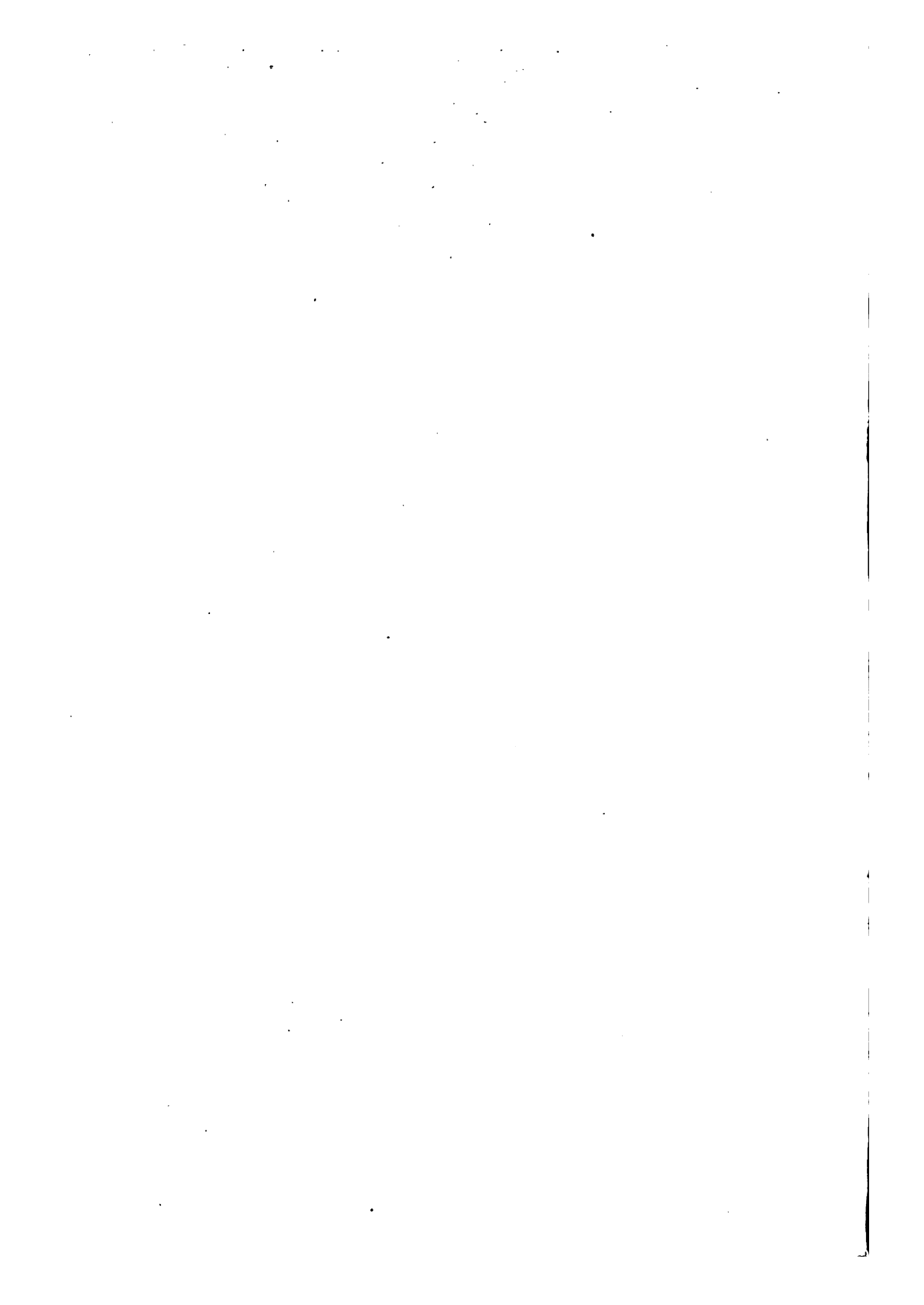
ITALIAN RENAISSANCE SCULPTURE
PAINTINGS AND PASTELS
BY JEAN FRANÇOIS MILLET

Exhibition Opening April 18, 1918



MUSEUM OF FINE ARTS
BOSTON
MCMXVIII







A. W. Eaton & Co., Boston



QUINCY ADAMS SHAW

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COLLECTION

ITALIAN RENAISSANCE SCULPTURE

PAINTINGS AND PASTELS
BY JEAN FRANÇOIS MILLET 1814-1875

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MILLET IN HIS GARDEN

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INTRODUCTION

QUINCY ADAMS SHAW, the son of Robert Gould Shaw and Elizabeth Willard Parkman, was born in Boston, February 8, 1825, in a fine old mansion in Bowdoin Square facing the Revere House, belonging to the Parkman Estate, which was standing until a few years ago; he died at his home in Jamaica Plain, June 12, 1908.

Graduating at Harvard College in the Class of 1845, he went to the West the following spring with his friend and relative, the late historian, Francis Parkman. They "left St. Louis on the 28th day of April, 1846, on a tour of curiosity and amusement to the Rocky Mountains." The story of this journey is told in that fascinating book, "The Oregon Trail," dedicated by Mr. Parkman "To the Comrade of a Summer and the Friend of a Life Time, Quincy Adams Shaw." The winter of 1849-1850 he spent in Egypt and in Palestine, with George William Curtis, who afterwards married his niece, Anna Shaw.

Returning from the East, Mr. Shaw went to Paris, where his sister, Mrs. William Batchelder Greene (Anna Shaw), was living, and remained for seven or eight years. Through the friendship of Mrs. Greene with the famous Madame Julius Mohl Mr. Shaw was thrown in the midst of the literary, scientific and artistic society of the Paris of that day. Madame Mohl was one of the last great ladies to have a salon in the accepted sense of the word. William Morris Hunt, an intimate friend of Mr. Shaw's, was an art student in Paris, and through him Mr. Shaw was also thrown with the artistic world.

The Barbizon School was then just beginning to be heard of. It was through the patronage of Americans that the now famous men of this school were first appreciated. The French found it

*Ms. Benjamin Davis
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hard to break loose from the classical traditions of the past. Americans purchased the pictures of the new school, and undoubtedly no man did more than Mr. Hunt to bring Millet forward. "The Sower" had been skyed at the Salon of 1850, received little praise — on the contrary was thought to be a symbol of socialism, revolution and class prejudice. In the early fifties, Mr. Martin Brimmer, of Boston, had bought Millets through William Morris Hunt, all of which pictures now hang on the walls of the Museum. The largest price paid Millet at that time by Mr. Brimmer for one of these pictures was five hundred francs, which Mr. Hunt handed him, and which caused Millet great joy.

On November 30, 1860, Mr. Shaw was married to Pauline Agassiz, daughter of the scientist, Louis Agassiz, and Cécile Braun. Immediately after their marriage Mr. and Mrs. Shaw went to Paris to see Mrs. Greene. The journalist and artist, William James Stillman, was living in Paris and was a great friend of both Mr. and Mrs. Shaw. It was through William Morris Hunt that they heard of Millet, but it was through Mr. Stillman that they met him.

Mr. and Mrs. Shaw remained in Paris until the summer of 1861, which was passed at Nahant. The following winter they had a house at No. 26 Mt. Vernon Street, and in 1862 the house was built on Jamaica Pond, where Mr. Shaw and his family lived until the time of his death. He had five children, Louis Agassiz, Pauline, Marian, Quincy Adams and Robert Gould, 2d.

During this visit to Paris Mr. Shaw acquired a certain number of pictures of the French School, although it was not until he went to Europe in the early seventies that he purchased a few Millets; and it was in 1874 that he bought from William Morris Hunt five important Millets saved from destruction at the time of the Boston Fire from the fact that they were in Mr. Hunt's residence and not in his studio. During the next twenty years, Mr. Shaw added oil paintings, pastels and drawings,

which today constitute the largest collection of Millets in one place, and which must now and in years to come make the Boston Museum of Fine Arts a place of pilgrimage for those who want to study Millet as one of the greatest masters of the Naturalistic School.

In a letter from Millet to Sensier, dated January 8, 1872, appears the following: "An American gentleman and lady, M. and Madame Shaw, of Boston, came a little while ago to ask me for a picture which I have promised to paint for them. They chose 'The Priory of Vauville' as the subject from among the drawings they saw here."

Bode, the famous Director of the Imperial Museum in Berlin, visited this collection many years before the death of Mr. Shaw. "It was in his modest home in Jamaica Plain, surrounded by beautiful scenery, that I first learnt to appreciate fully what the 'paysage intime' in France can produce; of Jean François Millet, Mr. Shaw possessed such an abundance of oil paintings, pastels and finished drawings as can hardly be found in all the Museums and private collections in France. These show the master's art on so many sides and on so high a level, that here I first became fully conscious of the commanding superiority of this master over all the painters of our modern times."

Mr. Shaw was seldom, if ever, influenced by others in his artistic perceptions, except by his wife, in whose artistic judgment and taste he had great confidence. He was extraordinarily independent in all questions relating to art. While living in Paris in the early seventies, he had "The Angelus" in his apartment for some time with the idea that he might purchase it, but he returned the picture, deciding not to do so.

To show how intense was his love of all that was beautiful in Art, a friend once said to him, "How do you dare to have these pictures in your house, and why don't you build a picture gallery?" His reply was: "Why should I build a picture gallery?"

I sit quietly in my rooms and enjoy looking at the walls upon which the pictures and sculptures are hung."

Undoubtedly Mr. Shaw was a great idealist. His idealism led him to keep as a single collection in the Museum of his native city for all time the oil paintings, pastels and etchings by Millet, and the Renaissance sculpture acquired by him in Italy, "which any Museum might envy him" (Bode).

Twenty-six oil paintings, twenty-seven pastels, two etchings and one etching washed in water colour, by Jean François Millet, together with nineteen pieces of Renaissance sculpture, were given by him during his lifetime to his children, Quincy Adams Shaw and Marian Shaw Houghton, to be delivered to the Museum under the following conditions:

"To transfer and deliver to the Museum of Fine Arts in Boston, Massachusetts, all the oil paintings, pastels and etchings by the artist Jean François Millet, and the marbles and terra cottas, upon the following terms and conditions: that the said Museum of Fine Arts shall furnish one room for the oil paintings, marbles and terra cottas, the said marbles and terra cottas to be hung or placed against one wall; and furnish one room for the pastels and etchings; and no other works of art by Jean François Millet or other artists to be in these rooms."

At a meeting of the Trustees of the Museum of Fine Arts, held on March 29, 1917, this gift was formally accepted by the Trustees with "their great gratitude for this gift and their very deep appreciation of its importance and its generosity."

ITALIAN RENAISSANCE
SCULPTURE

*The Museum gratefully acknowledges its debt to
Professor Allan Marquand for the attributions assigned to the
Italian terra-cottas and marbles*

1

MADONNA AND CHILD SEATED ON CLOUDS
ATTENDED BY CHERUBS AND ANGELS

Donatello (1386-1466)

Relief of marble; height, .34 m. ($13\frac{3}{8}$ in.); width, .32 m. ($12\frac{1}{2}$ in.)

Square panel in the low relief called "stiacciato" (crushed flat) whose use in Italian sculpture is ascribed to Donatello's initiative. In both subject and treatment the panel resembles the small relief of the Assumption by Donatello on the tomb of Cardinal Brancacci in S. Angelo a Nilo at Naples.



2

MADONNA AND CHILD
WITH AN ANGEL AND SAINT JOHN

Bartolommeo Bellano (1434?-1497?)

Relief of limestone; height, .575 m. (22½ in.); width, .68 m. (26¾ in.) A pointed lunette is framed in a wooden rectangle, each spandrel containing a painting in red representing a cherub with three wings.

The surface of the stone has been darkened by exposure. A part of the angel's halo has been broken off and restored in plaster, but the relief proper is otherwise uninjured.



The back of the relief contains the inscription here reproduced, giving the name of the sculptor and the date of the work.



3

MADONNA AND CHILD WITH TWO ANGELS

Bartolommeo Bellano (1434?-1497?)

Relief of terra-cotta; height over all, 1.70 m. (66¾ in.); width, 1.04 m. (40¾ in.)

The relief is placed against a wooden panel faced with terra-cotta in a frame representing a window of classical form. (The pediment is omitted in the illustration.)



4

MADONNA OF THE NICHE

Luca della Robbia (1400-1482)

Relief of terra-cotta glazed; height, .53m. (20¾ in.); width, .445 m. (17½ in.)

The figures are glazed in white, the pupils of the eyes indicated in brown, the iris in grayish-blue and the upper lids outlined in brown. The brows are not indicated in color. Remains of gilding on the hair. The niche is ribbed in turquoise blue and panelled in purple, with remains of gilding. In the spandrels of the square frame, remains of painting showing black circles within a border.

This relief and the Madonna of the Niche formerly in the Gavet and Marquand collections now in that of Mrs. George T. Bliss of New York, are replicas with variations. (Marquand, "Luca della Robbia"; pp. 156 ff; figs. 103 and 104).



5

SEATED MADONNA WITH NUDE CHILD
PLUCKING LILIES

Atelier of Luca della Robbia (1400-1482)

Relief of terra-cotta glazed; height, .48 m. (18 $\frac{7}{8}$ in.); width, .38 m. (14 $\frac{7}{8}$ in.)

The figures are glazed in white; the sky is deep blue, with cloudlets indicated in color. The ground, which projects to the depth of the relief, is painted with yellowish-green herbage bearing blue flowers. The lily stalks are yellowish-green and the flowers white. Gilded halos surround all five heads, those of the Madonna and Child modelled, those of the angels painted. Vestiges remain of gilded rays issuing from the pair. The brows, eyelids and the pupils of the eyes (hardly differentiated from the iris) are indicated summarily in blue.

The relief is the most elaborate of a number called Madonnas of the Rovezzano type, from the town whose Church of S. Andrea possesses one. (Marquand: "Luca della Robbia," pp. 262 ff; figs. 177 to 181).



6

THE NATIVITY WITH GLORIA IN EXCELSIS

Atelier of Luca della Robbia (1400-1482)

Relief of terra-cotta glazed; height, .90 m. ($35\frac{3}{8}$ in.); width, .72 m. ($28\frac{3}{8}$ in.)

The relief is in five sections. One includes the figure of the Madonna and the skirt of the angel above, whose horizontal ribbon of drapery conceals the juncture; a second, the figure of Saint Joseph and the skirt of the angel above, the folded edge concealing the juncture; a third, the cradle and the Child; a fourth, the angels to the waist; and the fifth, the rest of the sky and the ox and ass.

All the figures excepting the Child are glazed in white against yellow earth and blue sky, with clouds in part indicated by modelling. The Child lies on green hay in a yellow wattled cradle, his body having a speckled glazing different in tone from that of the other figures. The eyebrows and eyelids of all the figures excepting the Child are indicated in blue-black, the irises in light brown outlined in blue-black, and the pupils are filled in with blue-black. The Child's eyebrows and lids are not indicated in color, and the neutral-tinted iris is not differentiated from the pupil.

Similar motives are employed in a Nativity in the collection of Mr. Otto H. Kahn of New York. (Marquand: "Della Robbias in America," pp. 15 and 16; figs. 6 and 7).



7

MADONNA WITH NUDE STANDING CHILD
HOLDING A BIRD

Atelier of Andrea della Robbia (1435-1525)

Relief of terra-cotta glazed; height, 1.185 m. (46½ in.); width, .63 m. (24¾ in.)

The figures are in white upon a background of dark blue. The eyebrows and eyelids are indicated in blue-black, the irises are light brown outlined in blue-black, and the pupils are filled in with blue-black. The clouds are in part indicated by modelling. The relief was elaborately gilded. There are remains of rays on the background, and on the Madonna's garments are patterns which have disappeared on the right side of the figure. The hair of all the figures was likewise gilded, and the wings of the cherubs. The halos of the Madonna and Child are gilded in patterns, those of the cherubs in solid color. Nearly the whole surface of the relief toward the left is roughened.

The separate egg-and-dart moulding around the panel is in six pieces and was also gilded. The bracket, on which the moulding continues over a frieze of laurel, is also separate from the panel.

This relief is one of several resembling and doubtless derived from a relief by Andrea della Robbia in the Church of S. Egidio, Florence. (Marquand, "Della Robbias in America," p. 35, fig. 14).



8

SAINT JOHN THE BAPTIST AS A BOY

Antonio Rossellino (1427-1478)

Bust in terra-cotta; height, .27 m. (10 $\frac{5}{8}$ in.)

The strip of goatskin over the right shoulder identifies the bust as the Baptist.



9

MADONNA ADORING THE CHILD
WITH AN ATTENDANT ANGEL

Francesco di Simone (1438-1493)

Relief of marble; height, .97 m. (38¼ in.); width, .75 m. (29½ in.)

The border of the slab is cut in the form of a plain moulding, through which the figures are represented emerging. The moulding is gilded, and remains of painting indicate a halo around the angel's head and richly ornament the Madonna's halo, portions of the drapery of all the figures and the arm of the chair.



10

LORENZO DE' MEDICI AS A YOUTH

Attributed to Andrea del Verrocchio (1436-1488)

Bust in terra-cotta; height, .60 m. (23 $\frac{5}{8}$ in.)

A bust of Lorenzo's brother, Giuliano de' Medici, also of unpainted terra-cotta and showing similar armor, is preserved in the Dreyfus Collection at Paris, and is likewise ascribed to Verrocchio.



11

BUST OF A YOUTH

Style of Mino da Fiesole (1431-1484)

Of marble; height, with base, .36 m. (14¼ in.)





12

A ROMAN EMPEROR

Mino da Fiesole? (1431-1484)

Profile bust in relief of marble; height, .40 m. (15¾ in.); width, .33 m. (13 in.)

A similar relief-portrait, facing to the right, is preserved in the Museo Nazionale at Florence, and contains the name of the Emperor Aurelius in the panel left blank in the present relief. As a third somewhat similar relief-portrait of a woman, also in the Museo Nazionale, bears the name of Mino, the portrait of Aurelius is attributed to him. It has also been ascribed to Antonio Rossellino.



13

MADONNA AND CHILD
THE CHILD SEATED READING

Paduan, late 15th century

Of marble; height, .555 m. (21 $\frac{7}{8}$ in.); width, .395 m. (15 $\frac{1}{2}$ in.)

14

AN ANGEL BEARING A PALM

Florentine, late fifteenth century

Relief of limestone; height, .57 m. (22½ in.); width, .265 m. (10½ in.)

The angel bearing a palm occurs in scenes of the Annunciation to the Virgin of her approaching death. An early example in Italy is found on Orcagna's marble tabernacle in Or San Michele, Florence.





15

CONSOLE

Old copy of a console by Francesco di Simone (1438-1493) in the Museo Nazionale, Florence

Of marble; height, .56 m. (22 in.); width, .855 m. (33¾ in.)

The design represents Saint Veronica's napkin hung above a garland of fruit and surrounded by angels and cherubs.



16

MADONNA ADORING THE CHILD

Variant of a relief in the Louvre attributed to Andrea di Francesco
Guardi of Florence, fifteenth century

Relief of marble without frame; height, .405 m. (15 $\frac{1}{8}$ in.); width,
.33 m. (13 in.)

17

MADONNA SUCKLING THE CHILD
IN A CHAIR WITH RELIEFS OF ANGELS

After Matteo Civitali (1435-1501)

Relief of marble; height, 1.39 m. (54½ in.); width, .865 m. (34 in.)

The work reproduces in relief the chief motives of the half-length seated statue by Civitali, called Madonna delle Tosse, in S. Trinità in Lucca.





18

MADONNA AND CHILD BLESSING

Italian, sixteenth century

Relief of limestone; height, 1.05 m. (41¼ in.); width, .90 m.
(35⅜ in.)



19

IDEAL BUST OF CHRIST

Italian, seventeenth century
Of marble; height, .605 m. (23¾ in.)
Abundant traces of ancient color.

70

PAINTINGS
BY
JEAN FRANÇOIS MILLET

1. THE SOWER

A young peasant striding to the right, sowing grain; he wears a soft hat pulled down over his forehead, a dull red blouse and blue breeches; his lower legs are wrapped in straw; the drab seed-bag, which he holds up with his left hand, is tied around his waist and over his left shoulder, and the loose side falls over his left arm; his right arm is extended to the left, scattering the seed over the rich brown plowed earth; in the background at the left, a flock of crows is descending to steal the seed; at the right, a man is driving a team of oxen hitched to a harrow over the brow of the hill; they are enveloped in the hazy, rosy light of the dawn, while the sower and the ploughed field are still in shadow.

Signed in the lower left corner, J. F. Millet.

Canvas; H. 1.016 (40 in.); W. 0.825 (32½ in.)

The original "Sower," painted in 1850, the year after Millet went to Barbizon.

See Sensier, p. 123-126.





2. THE END OF THE VILLAGE OF GRÉVILLE

Millet's Birthplace, Overlooking the Sea

At the left, part of a stone house standing beside a rough village road; a goose is stretching its neck in at the open door, two geese in the road are interestedly awaiting its next move; at the right of the door are two chairs, a child's little arm-chair beside the mother's chair, in front of which is a spinning wheel; the mother has left her work and taken the child across the road to look out at the ocean, which extends to the horizon on the right; she is holding the child up on top of a short stone wall near an old elm "gnawed by the wind"; on the farther side of the wall is a thatched shed, which is entered by a small door in the wall; at the end of the wall, to the right, is a pile of fagots; in the foreground at the extreme right is a swift little brook, bridged by a large flat stone; two geese are standing on this stone; other geese and ducks are feeding in the brook.

Signed in the lower right corner, J. F. Millet; Canvas; H. 0.815 (32½ in.); W. 1.003 (39½ in.); exhibited at the Salon, 1866; see Sensier, p. 290-294.



3. THE END OF THE VILLAGE OF GRÉVILLE

Study for the preceding; cooler and slightly less atmospheric; the geese on the stone bridge and the child's chair are omitted; the spinning-wheel is set squarely in front of the mother's chair, and other minor details are different.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.465 (18¼ in.); W. 0.56 (22 in.)

4. PLANTING POTATOES

Les Planteurs des Pommes de Terre

In a ploughed and harrowed field, a man and his wife are planting potatoes; he stands at the left, bending over and holding with both hands the mattock laden with the earth he has just removed from the hole into which his wife, who stands facing him, is dropping two potatoes; he wears a felt hat, a vest with pink fronts, white shirt, and dirt-colored trousers; his wife wears a gray-blue cap, a sleeveless violet jacket over a white waist, blue over-sleeves, a blue skirt, and an apron in which she carries the potatoes; just behind the potato field is a cabbage patch, across which there is a row of apple-trees; in the shade of the nearest tree a donkey is tied and his two panniers are standing on the ground; in one, bedded on straw, sleeps a baby; he wears a red dress and a white bib; the father's blue coat has been thrown over the baby's feet and hangs down around the pannier; a level plain stretches away to the horizon, where, at the right, is a village, enveloped in the hazy atmosphere of a warm, sunny day.

Signed in the lower right corner, F. Millet.

Painted in 1861-1862, exhibited at the Exposition Universelle, 1867.

Canvas; H. 0.825 (32½ in.); W. 1.012 (39 ⅞ in.)

Sensier, p. 222: "C'est une de ses plus belles oeuvres."





5. SKETCH: TWO RECLINING FIGURES

A youth, half reclining, his head at the left, supports himself on his right elbow; his head is turned in profile to the right; his hands are clasped; he wears a blue cap, white shirt, yellowish-brown scarf knotted around his shoulders, and gray-blue trousers; his shirt and scarf leave his neck and beautifully modelled right shoulder bare; the figure of the woman behind him is less finished; she is seated, rather than reclining, and is vigorously addressing the youth; she wears a brown mantle and hood.

Canvas; H. 0.72 (28 $\frac{3}{8}$ in.); W. 1.0 (39 $\frac{3}{8}$ in.)



6. THE BUCKWHEAT HARVEST

In the foreground, at the right, a woman is loading a hand-barrow with sheaves which are being brought to her by a second woman at the left; just behind the latter are a man and a woman carrying a loaded barrow toward the pile of sheaves in the background at the right; farther off, to the left, is a woman carrying on her back a sack stuffed with sheaves; a woman similarly laden has almost reached the pile in the background; at the right of the pile stands a pair of horses and over the top of the pile the rack of a hay-cart is seen; in the centre of the background the men are swinging their flails around the threshing-floor; a woman supplies them with grain from the pile, and the chaff is piled up at the left, where a woman is forking it on to a bonfire still farther at the left; two boys are playing around the fire and the pile of chaff; a little white dog is running excitedly around the threshers, and there is a second dog at the right.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.853 (33 $\frac{3}{8}$ in.); W. 1.11 (43 $\frac{3}{4}$ in.)



7. WATERING THE COW

A woman has brought her old red cow down to the river for her evening drink; the cow's fore-feet are in the water; the woman stands at the water's edge, holding in her outstretched right hand the rope that is attached to the cow's left horn; her left hand rests on the top of her long staff; she wears a gray-blue hooded cape, a bright green-blue waist and a brown skirt; some geese, at the left, startled by the advent of the cow, are rushing out of the water and running screaming over the hill in the background; there is a white crescent moon in the cloudy sky.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.813 (32 in.); W. 1.003 (39½ in.)



8. WATERING THE COW

Sketch for the preceding; the hour is not so late, the rosy tints of sunset still fill the sky, the river-bank is not so high, and there are no geese; in the background at the left is a large barn surrounded by trees and bushes; the woman wears a light-greenish hooded cape, dark brown waist and blue skirt.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.462 (18 $\frac{1}{16}$ in.); W. 0.555 (21 $\frac{1}{8}$ in.)



9. WOOD WITH SHEPHERD AND SHEEP

A shepherd stands in shadow at the foot of one of a line of tall trees bordering a forest road; some of his sheep are scattered among the trees behind him, at the left; others are lying or standing in the road in front of him; the trees at the bend of the road in the background are bathed in sunlight; above them are fleecy white clouds.

Signed in the lower right corner, J. F. Millet.

Panel; H. 0.273 (10¾ in.); W. 0.148 (5¾ in.)



10. SHEPHERD AND FLOCK

At sunset on a late autumn day, a shepherd with a little black dog is standing on a knoll beside a group of tall, bare trees, permitting his sheep to get a few more mouthfuls of the brown, dry grass, as they move slowly homeward.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.60 (23 $\frac{5}{8}$ in.); W. 0.497 (19 $\frac{1}{16}$ in.)



11. THE WATCHERS

In a room dimly lighted by a lamp suspended from an upright pole, two women are sewing; one sits so that the light falls over her left shoulder on her work; she wears a rose-colored cap, buff waist, and dull-brown skirt, and is mending a white shirt; her companion, who sits facing her, wears a brown cap and skirt and a blue waist; she is darning a buff-colored woolen shirt; on a rush-bottomed stool beside them are a pincushion and a ball of darning-cotton; at the left is a high bed with blue curtains, brown coverlet and a large white pillow; on the wall near it a clock may be distinguished; high up at the right is a rack into which some garments or bed-clothes have been thrown.

Signed in the lower right corner, J. F. Millet.

Panel; H. 0.351 (13 $\frac{3}{8}$ in.); W. 0.27 (10 $\frac{5}{8}$ in.)



12. WOMAN MENDING

In a room dimly lighted by a lamp suspended from an upright pole, a patient woman is mending a thick white woolen shirt; she wears a dark gray-blue cap, a bright blue waist, and drab skirt; on the other side of the light a baby is asleep in his crib; in the background is a curtained bed.

Signed in the lower right corner, J. F. Millet.

Panel; H. 0.34 (13 $\frac{3}{8}$ in.); W. 0.273 (10 $\frac{3}{4}$ in.)



13. WOMAN SPINNING

A young woman spinning wool; she stands at the right of the high wheel, which she turns by a crank with her right hand; with her left she is twisting the thick yarn which is being wound on the spindle; some rolls of carded wool lie on a little shelf attached to the bench of the wheel; she wears a light blue cap, buff woolen waist, dull red sleeveless jacket, brown skirt, and large grey apron; on the floor under the wheel is a basket of carded wool; in the background at the left is a cupboard, at the right, two full sacks are standing on the floor; a shelf is attached to the wall above them.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.463 (18 $\frac{1}{4}$ in.); W. 0.387 (15 $\frac{1}{4}$ in.)



14. GIRL SPINNING

In a peasant's cottage a girl is spinning flax; she is seated in profile to the left; she wears a white cap and waist, a blue bodice and little black shawl, a violet skirt, yellowish gray apron, blue stockings, and felt slippers; a cat is asleep under her chair; on the wall behind her is a rack filled with dishes; the wooden shutters are closed over the window of the wall at her side.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.35 (13 $\frac{3}{4}$ in.); W. 0.267 (10 $\frac{1}{2}$ in.)



15. SHEPHERDESS

A young shepherdess is sitting on a bank beside a road through a forest; the sunlight, which does not penetrate the wood, shines full upon her; she is turned a little to the right grasping with her left hand the end of her long staff; she wears a white cap, a large yellowish-brown hooded cape, and an apron of the same color which almost entirely covers her skirt; a blue garment lies along her right knee, and a little of her red waist is visible at her neck and wrists.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.324 (12 $\frac{3}{4}$ in.); W. 0.245 (9 $\frac{5}{8}$ in.)



16. THE KNITTING LESSON

A little girl sitting beside her mother is learning to knit; the mother, with her left arm over her daughter's shoulder, is using both hands to guide her daughter's fingers; the little girl wears a pink cap, and a dark brown dress almost covered by a bright blue pinafore; the stocking she is making is dull red; scissors hang by a red ribbon over the back of her chair; the mother wears a white cap, brown waist, bluish-gray apron and dull-red skirt; on the window ledge at the left are some gray garments; in the background on a low cupboard, are a copper coffee pot and a pile of sheets; on the sheets are a pink and a green folded cloth; just in front of the cupboard a white cat is lapping milk out of a white plate; in a rack on a wooden shutter above the cupboard are three spoons.

Signed in the lower right corner, J. F. Millet.

Panel; H. 0.403 (15 $\frac{1}{8}$ in.); W. 0.316 (12 $\frac{1}{16}$ in.)



17. THE COOPER

In a dimly lighted shed, a man standing almost in profile to the right is driving hoops into place on a huge cask; he holds a wedge against the hoop with his left hand and holds his mallet in his right hand which is raised above his shoulder; he wears a bright blue blouse, white trousers, a big brown apron, loose slippers, and no socks; two hoops lean against the barrel at the right; at the left is a chopping block, in which a big pruning-knife is stuck.

Signed in the lower left corner, J. F. Millet.

Canvas; H. 0.465 (17 $\frac{1}{8}$ in.); W. 0.387 (15 $\frac{1}{4}$ in.)



18. SHEARING SHEEP

Before an open, thatched shed, under which hay is stacked, a young woman is shearing a sheep; the sheep lies on the bottom of an inverted tub, its legs firmly held by an old man; the young woman is working cautiously, but has already cut the fleece from the neck and shoulders of the sheep; the man is dressed in blue, with a large hat pulled down over his eyes; the young woman wears a white cap and waist, with a buff-gray sleeveless jacket, and light blue over-sleeves, a red skirt turned up to her waist, showing the drab lining, and a violet-gray underskirt; on the ground behind her lies the sheep whose turn comes next, its legs already tied; the rest of the flock press against the picket fence which separates them from the shearing-place; in the background is a large stone barn, behind which are poplar trees.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.41 (16 $\frac{1}{8}$ in.); W. 0.244 (9 $\frac{5}{8}$ in.)

Probably painted in 1853, the first sketch for the big *Tondeuse*, exhibited in the Salon of 1861, now owned by Richard M. Saltonstall.



19. IN THE VINEYARD

In the foreground, a peasant, dressed in brown, with a soft hat pulled down over his eyes, is tying a grape vine to a stake; a few stakes lie on the ground beside him; a younger man somewhat farther off is driving in a stake with a mallet; on the brow of the hill a young woman is tending two cows; she is dressed in white, with a scarlet cap; the blue sky is flecked with light, fleecy clouds.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.378 (14 $\frac{7}{8}$ in.); W. 0.295 (11 $\frac{5}{8}$ in.)



20. MAN DIGGING

A stalwart young peasant, facing to the left, with his back to the light, is turning in sod in a fallow field; he is pushing his long-handled wooden spade into the ground with his right foot; he wears a white shirt, open so that his chest is bare, blue breeches, and sabots; his coat and hat and a mattock lie on the ground behind him at the base of a knoll; in the distance at the left are farm-buildings.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.249 (9 $\frac{3}{4}$ in.); W. 0.325 (12 $\frac{3}{4}$ in.)



21. SAIL-BOAT

Two fishermen sailing in a small boat on a choppy sea; their oars lie across the thwarts; in the background at the left is a lighthouse at the end of a breakwater.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.248 (9 $\frac{3}{4}$ in.); W. 0.327 (12 $\frac{1}{8}$ in.)



22. FRUIT

Three large pears, and a pearl-handled fruit-knife.
Signed in the lower right corner, J. F. Millet.
Panel; H. 0.185 (7¼ in.); W. 0.254 (10 in.)



23. LANDSCAPE WITH RECLINING FIGURE OF A WOMAN

A young woman halt-reclining beside a pool, her head at the right, in profile to the left; she supports herself on her elbow, which rests on a little mound by the edge of the pool; she wears a white garment which has fallen off her left shoulder, exposing her left breast; a brown drapery covers her legs; greenish-brown background.

Signed in the lower left corner, J. F. Millet.

Canvas; H. 0.187 ($7\frac{3}{8}$ in.); W. 0.33 (13 in.)



24. DAY-DREAMS

A young woman, sitting on a grassy bank; she is turned toward the left, her head in profile supported by her right hand, her right elbow resting on the ground; a distaff lies across her lap and in her left hand which hangs between her knees she holds a spindle; she wears a white cap, a light blue waist with a brown shawl tied loosely about her shoulders, and a dull red skirt; her feet are bare; in the background at the right, the lower part of two big trees; at the left, blue sky.

Signed in the lower left corner, J. F. Millet.

Panel; H. 0.225 (8 $\frac{1}{8}$ in.); W. 0.163 (6 $\frac{3}{8}$ in.)



25. PRIORY OF VAUVILLE, NORMANDY

A high stone wall surrounds the stone buildings of the Priory, which is situated just over the brow of a hill beside the sea; the gate which gives entrance to the Priory yard is being held open by a peasant woman to let a team of oxen pass through; an overturned harrow lies on the bank beside the gate; the uneven, stony ground of the hill is broken by rough cart-roads; at the left is a peasant seated on the ground; behind him, coming over the brow of the hill, is a peasant driving a horse; in the background, the sea extends to the distant horizon.

Signed in the lower right corner, J. F. Millet.

Canvas; H. 0.895 (35¼ in.); W. 1.164 (45 ⅞ in.)

This picture was painted at Mr. Shaw's request in 1872-1874, the subject having been selected by him from Millet's drawings.

See Sensier, pp. 348, 349, 362, 363.



26. CLIFFS OF GRUCHY

Beyond a little rocky promontory, "la falaise de Gruchy," stretches the broad ocean, calm and smooth beneath a sky saturated with light and vapor; in a little cove at the right, two men in a row boat; gulls are circling about the rocks and two sheep are browsing at the edge of the cliff, the back of one and the head of the other being visible; in a little hollow, behind a boulder, are some geese.

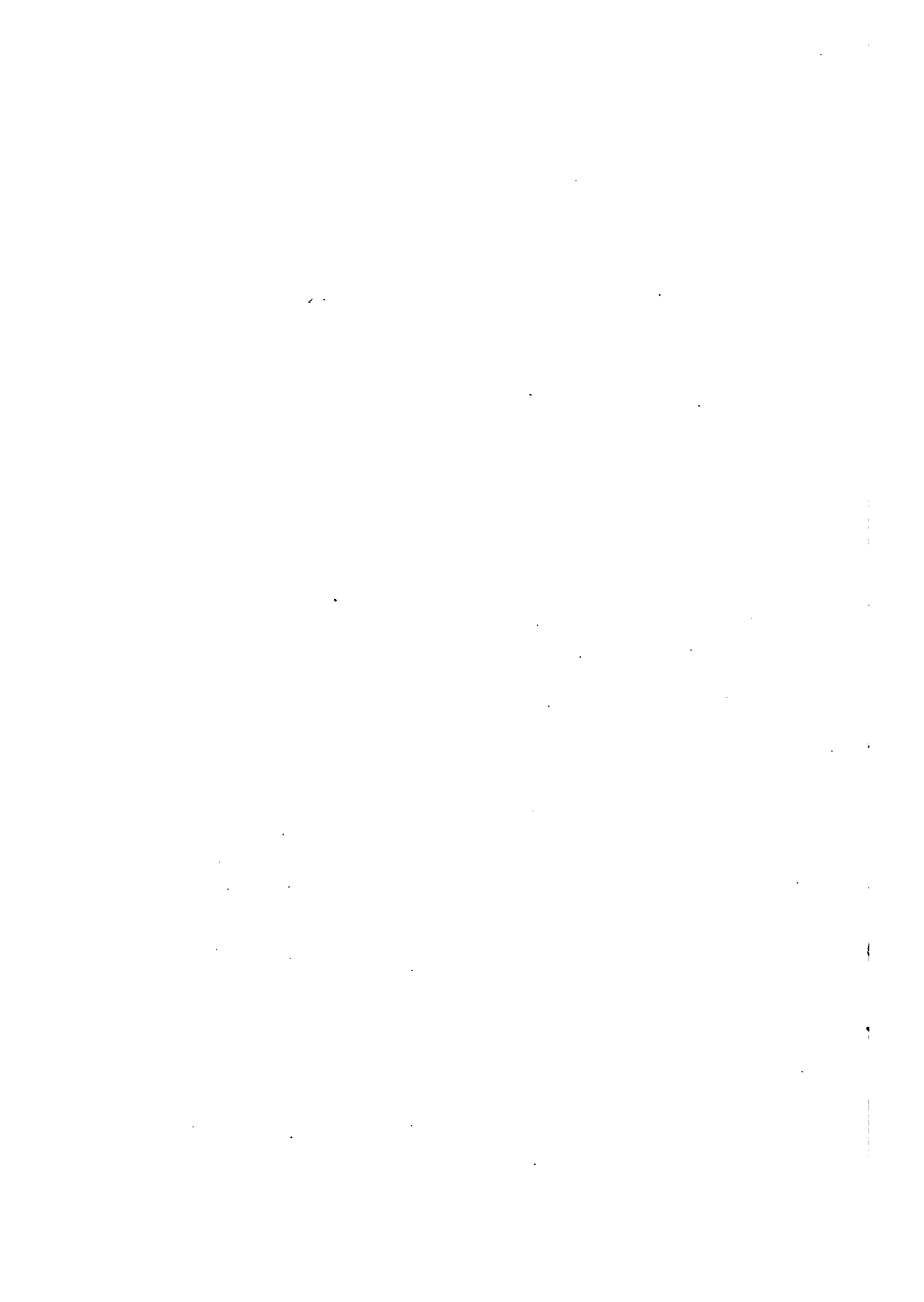
Signed at the bottom, at the right of the center, J. F. Millet.

Canvas; H. 0.602 (23¾ in.); W. 0.736 (29 in.)

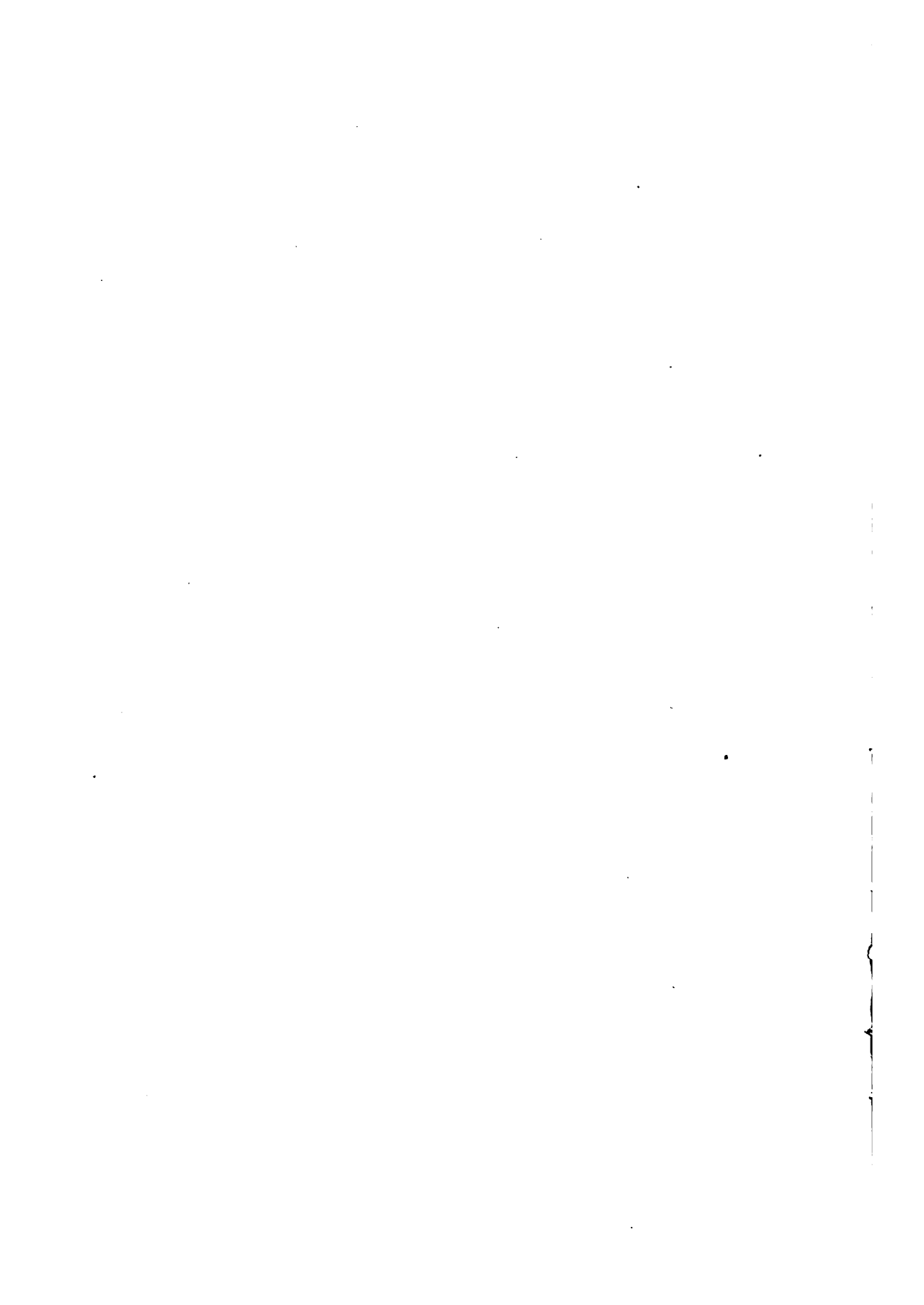
Sent by Millet to London for exhibition, 1871.

Described in an enthusiastic letter by Théophile Silvestre, quoted by Sensier, pp. 334-335.

Various titles have been given to this picture: "Sea Coast-Rocks," "The Sea — Normandy Coast"; Silvestre writes that it should be called "Terre, ciel, et mer."



PASTELS
BY
JEAN FRANÇOIS MILLET





27. MILLET'S BIRTHPLACE AT GRUCHY

Part of a long, stone house, with thatched roof; in one doorway stands a woman sweeping the doorstep; some geese are running toward her, frightening a little child who squeezes against the wall near a second door; at the right of this door is a grape-vine, which spreads its green foliage over a large part of the second story; a low stable is attached to the left end of the house; around the manure pile beside the stable-door hens and geese are searching for grain; across the road from the house is a barn; along the road beyond the house there is a stone wall with a row of trees behind it.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.315 (12 $\frac{3}{8}$ in.); W. 0.457 (18 in.)



28. STABLES OF MILLET'S HOUSE AT GRUCHY

Part of a thatched stone building is seen at the right, connected by a short wall with a conically-roofed well-house; between the well-house and the vine-covered garden-wall at the left a flight of steps leads up to the stable loft; above the wall one sees the tops of the trees of the garden; on the lowest step beside the well-house is a bucket; nearer the wall, a woman is seated, scattering grain from her apron for a flock of chickens; a few hens in the foreground at the left are seeking their own food; toward the right are some geese; on a roost in front of the upper window of the stable are two pigeons.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.321 (12 $\frac{5}{8}$ in.); W. 0.431 (17 in.)



29. FARMSTEAD

A high building with a circular tower near the middle of the long wall; a luxuriant vine covers most of the tower and the upper part of the adjacent wall at the right; beyond the building at the left is a low stone wall and a line of trees; a man sitting sideways on a farm-horse, leading another horse, has just come through the opening in the high wall at the right; cart-roads break up the turf, and geese and hens are running about and feeding; a harrow and a roller have been left beside one of the cart-roads.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.345 (13 $\frac{5}{8}$ in.); W. 0.455 (17 $\frac{1}{8}$ in.)



30. THE LITTLE GOOSE GIRL

At the left a little girl, holding a green switch in her hands, is seated on a low bank beside a duck-run; three or four ducks are waddling down to a little pool in the foreground at the right; a duck is feeding at the edge of the pool, and others are sleeping in the shade of the bushes which overhang the farther side; a green pasture extends to the barns in the background; close to the right end of these buildings grows a spreading oak; there are three geese in the pasture, at the right.

Signed in the lower left corner, J. F. Millet.

Pastel; H. 0.417 (16 $\frac{3}{8}$ in.); W. 0.52 (20 $\frac{1}{2}$ in.)



31. THE PATH THROUGH THE WHEAT

A man with a mattock over his left shoulder is walking along a narrow path through the shoulder-high wheat toward the farm-buildings whose roofs and gables are seen in the background; the wheat-field rises to a knoll at the left; at the extreme right near the lowest buildings is a pine tree; three pigeons are roosting on the roof of the barn and others are flying about over it.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.403 (15 $\frac{1}{8}$ in.); W. 0.51 (20 $\frac{1}{16}$ in.)



32. TRAINING GRAPE VINES

A cloudy morning in early spring; a peasant in a bright blue shirt and darker trousers is training grape vines on a wattled fence; the gate, at the right, stands open and nearly opposite it is an apple tree, not yet in bloom; beyond is a high wall enclosing an orchard; conspicuous above the top of the wall at the left is a pear tree covered with white blossoms; a brown field in the background slopes up to a line of leafless trees on the horizon.

Pastel; H. 0.44 (17 $\frac{5}{16}$ in.); W. 0.642 (25 $\frac{1}{4}$ in.)



33. SUNSET — WATERING HORSES

A young peasant, his trousers rolled up to his knees, has ridden a gray farm-horse out into a broad stream for a drink; he holds the halter in his right hand; he is looking back toward the right and with his left hand holds the halter ropes of two more horses, the nigh one a chestnut, the off one a gray, which stand at the water's edge, waiting their turn; the sky is filled with the golden light of the afterglow, and the clouds repeat the rose color of the horizon.

Signed at the bottom, at the right of the centre, J. F. Millet.

Pastel; H. 0.377 (14 $\frac{1}{8}$ in.); W. 0.478 (18 $\frac{1}{16}$ in.)



34. PEASANT GIRL WITH COWS

A peasant girl, wearing a brown hood and cape and a blue skirt, stands in profile to the left, holding in her right hand the halter ropes of two cows, the front one red, the other gray-white; the cows are both cropping the short grass; the level pasture which extends to the distant horizon, is broken by a clump of trees at the right.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0 292 (11½ in.); W. 0.47 (18½ in.)



35. WATERING THE COWS

In the foreground, on the bank of a winding river, stand four cows, who have been driven down to the river to drink by a young peasant woman who stands at the left, holding a long stick in both hands; she wears a pink bodice over her waist and an apron which almost covers her blue skirt; on the farther side of the river the land rises gently and is crowned by a thick growth of tall bare trees; a white, crescent moon, partly shrouded by a soft haze, hangs in the west.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.308 (12 $\frac{1}{8}$ in.); W. 0.465 (18 $\frac{5}{8}$ in.)



36. THE NEW-BORN LAMB

A young peasant girl, holding a new-born lamb wrapped in her apron, has just come through a gate at the left and is followed by her flock, the lamb's mother in the lead, stretching her head up toward the lamb; the girl's head is turned to the left and she is looking at the sheep; she wears a blue kerchief on her head, an orange-brown waist and a blue skirt; a large tree grows near the gate at the left, and the high bank behind the girl is covered with trees and shrubs; at the right is a bright green plant with small yellow flowers.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.41 (16 $\frac{1}{8}$ in.); W. 0.472 (18 $\frac{5}{8}$ in.)



37. IN THE GARDEN

On a sunny summer day, a young mother has taken her work out into the garden; she has seated herself on the ground at the foot of an apple tree, but although she holds her sewing in her hands she is looking off at the beehives near the garden wall at the right; her work basket has tipped over, and its contents are scattered on the ground beside her; on the other side of the tree, stands her little child, brandishing a switch to scare off the hens that are just appearing at the end of the garden path; in the background is the thatch-roofed farmhouse.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.315 (12 $\frac{3}{8}$ in.); W. 0.376 (14 $\frac{3}{16}$ in.)



[38. SHEPHERDESSES WATCHING FLIGHT OF WILD GEESE

Two shepherdesses have been interrupted at their knitting by wild geese flying across the sky; one of them is standing with her back to the spectator, her left hand stretched toward her companion, her right hand raised to shield her eyes while she gazes at the geese; she wears a grey hood with a deep cape, a reddish-brown waist and a blue skirt; the other, who has remained seated, holding her knitting in her hands, is leaning back and gazing upward at the geese; she wears a yellow-brown cape, a blue waist, and light skirt with a tinge of violet; she is sitting on a slight projection at the foot of a high bank of earth, crowned by a dense thicket; near by are the sheep, busily grazing.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.574 (22 $\frac{5}{8}$ in.); W. 0.422 (16 $\frac{5}{8}$ in.)



39. SHEPHERDESS

A young shepherdess leaning against a rock beside a big boulder, shaded by young trees, is busily knitting, while her dog keeps an alert watch on the sheep in a field below the little shady knoll; she wears a red kerchief on her head, a large blue hooded cape, and a violet colored skirt; her staff leans against the rock at her side; in the background at the left, beyond the sunny field are red-roofed farm-buildings.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.403 (15 $\frac{1}{8}$ in.); W. 0.286 (11 $\frac{1}{4}$ in.)



40. WINTER EVENING

A peasant's cottage, scantily lighted by a lamp hanging on a pole which stands in the middle of the room; the man himself is seated on a stool, with his back to the spectator, intent upon the basket he is making; his materials and tools are on the floor at his feet; nearer the light sits his young wife facing him; she is making a white shirt; the baby is asleep in its cradle on the farther side of the light; on the hearth at the left sits a drowsy cat.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.444 (17½ in.); W. 0.541 (21⅝ in.)



41. TWO MEN DIGGING

Two young peasants, almost in profile to the left, are turning in sod with long-handled wooden spades; the older one, whose expression is sullen, stands in front, a little to the right, pushing his spade into the ground with his foot; he wears a white shirt open at the neck, blue trousers, with suspenders hanging round his hips, and sabots; the younger one, of more patient aspect, bending forward, is turning over a sod; he is dressed like his companion except that his trousers are yellow-brown; their coats, with their hats on them, are lying on the ground at the left; behind the two men the ground rises at the right to a little knoll; in the background at the left is a level field from which rises the white smoke of a group of bonfires.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.70 ($27\frac{1}{16}$ in.); W. 0.943 ($37\frac{1}{8}$ in.)



42. THE ROAD TO THE FOREST IN WINTER

A sunless winter day, after a snowstorm; the road, which leads through an opening in a stone wall to the forest beyond, has not been broken out; the trees of the forest in the background stand thick and tall and bare; five crows are searching for food on the snow, and others are circling above the trees; at the left are snow-covered bushes and a group of lofty and vigorous trees.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.516 (20 $\frac{1}{16}$ in.); W. 0.408 (16 in.)



43. MORNING TOILET

A young peasant woman doing up her hair; she is standing before a diamond-paned casement window, on which hangs a mirror; she wears a yellowish-brown waist and a dull blue apron which almost covers her dark skirt; on the window sill are a jug and a towel; in the background is a curtained bed, with the bed-clothes thrown back; near the bed are a chair and a pair of sabots; high up on the wall is a clock.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.258 (10 $\frac{1}{8}$ in.); W. 0.372 (14 $\frac{3}{8}$ in.)



44. FARMYARD BY MOONLIGHT

In the centre of a farmyard brilliantly lighted by the full moon, which shines through an opening in the clouds, stands a dog, gazing fixedly at a cat which is climbing up a ladder to a window in the loft of the building at the left; in the foreground is a wheelbarrow partly loaded with fire-wood; a high wall at right angles to the house encloses the yard; in the wall is a large picket gate; at the right of the gate is a shed, near which poles are stacked; over the top of the shed rises a gaunt bare tree.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.708 (27 $\frac{7}{8}$ in.); W. 0.872 (34 $\frac{3}{8}$ in.)



45. FARMYARD IN WINTER

A sunless winter day, the landscape covered with snow; under a thatched shelter built against a stone wall hens are roosting, huddled together in the effort to keep warm; two hens are pecking at the sheaves stacked near bundles of fagots at the right of the shelter; one hen has even come out to seek food in the snow-covered straw scattered over the yard; there are several birds in the yard, and a robin is perched on a corner of the shelter; in the distance are farm-buildings with white smoke rising straight from the chimneys.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.682 (26 $\frac{1}{8}$ in.); W. 0.881 (34 $\frac{1}{16}$ in.)



46. THE NOONDAY REST

A man and a woman are stretched out asleep on sheaves of wheat in the shadow of a haystack; their sickles are lying on the ground at the left; the man lies on his back, his arms crossed above his head, his hat pulled over his eyes; his feet are bare; his sabots are placed beside the sickles; the woman has curled herself up a little and lies on her side, her head pillowed on her arms; sheaves lie scattered over the field, and in the background near a haystack is a hay-cart, beside which the unharnessed oxen are quietly eating; a noontide haze covers the golden harvest field, in which the man's blue trousers and the pink kerchief on the woman's head make bright spots of color.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.286 (11¼ in.); W. 0.417 (16⅜ in.)



47. THE RABBIT-WARREN

A boulder-strewn hill-top at dawn; in the bank in the foreground are two rabbit burrows, and on the bank are two rabbits, one at the left crouching in the grass, his head to the right, the other sitting up, his back to the spectator.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.495 (19½ in.); W. 0.596 (23½ in.)



48. DANDELIONS

Roadside flowers flecked with sunlight; in the centre a dandelion plant, most of whose blossoms have gone to seed; in the grass at right and left are short-stemmed daisies and violets; bright green clover leaves and grass make a background for the flowers; in the foreground at the right are two stones and some broken twigs in the grass.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.406 (16 in.); W. 0.502 (19¾ in.)



49. PRIMROSES

A primrose, full of small, bright yellow blossoms, growing at the foot of a tree; a snail is crawling over a stone at the right; the sunlight does not penetrate the thick growth of trees in the background.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.40 (15 $\frac{3}{4}$ in.); W. 0.478 (18 $\frac{13}{16}$ in.)



50. AFTER THE DAY'S WORK

Under a full moon, already high, a young peasant is riding slowly home through the fields; he is seated sideways on a plodding farm-horse, leading its mate; he holds his whip over his right shoulder.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.372 (14 $\frac{5}{8}$ in.); W. 0.458 (18 in.)



51. THE RETURN OF THE FLOCK

A young shepherd, advancing slowly toward the left, is leading home his flock; one of his dogs walks at his side, while the other stands on the crest of a knoll directing the rear of the column; in the distance is a man on horseback; a white new moon hangs in the roseate sunset sky.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.385 (15 $\frac{1}{8}$ in.); W. 0.514 (20 $\frac{1}{4}$ in.)



52. SUNSET — SHEPHERDESS AND FLOCK

A shepherdess is seated on a boulder, with her back to the dazzling golden sunset; all her attention is devoted to her knitting; behind her is her flock, all eagerly browsing.

Signed in the lower right corner, J. F. Millet.

Pastel; H. 0.365 (14 $\frac{3}{8}$ in.); W. 0.445 (17 $\frac{1}{2}$ in.)



53. TWILIGHT

The afterglow of sunset has nearly faded from the sky; the new moon shines faintly; a young peasant, walking beside the donkey on which rides his wife, drives before him his few sheep.

Possibly a study for a "Flight into Egypt."

Signed in the upper right corner, J. F. Millet.

Pastel; H. 0.507 (20 in.); W. 0.391 (15 $\frac{3}{8}$ in.)

ETCHINGS
BY
JEAN FRANÇOIS MILLET



54. THE SPINNER

La Fileuse Auvergnate

A woman herding goats is spinning thread from a distaff as she walks toward the right; she wears a yellow straw hat, a pink shawl crossed over her breast, a blue dress, and a large apron turned up to her waist; she holds the distaff under her left arm and twists the thread with her raised left hand; her right hand, holding the spindle, is extended to the left; goats are browsing on the hills in the background.

Signed in the lower right corner, J. F. Millet.

Etching, colored with water-colors by Millet. H. 0.199 (7 $\frac{1}{16}$ in.); W. 0.129 (5 $\frac{1}{16}$ in.)

Fifth State. In this state the plate was published in *Sonnets et Eaux-fortes*. Paris, 1869.

Delteil, No. 20.



55. WOMAN CHURNING

La Femme qui bat le beurre

A robust peasant woman, standing turned to the right, is churning; she wears a kerchief on her head, her sleeves are rolled above her elbows and an apron almost entirely covers her skirt; a cat with tail erect rubs against her; at the left in the shadow are shelves laden with dairy receptacles; on a bench, set against the back wall, stand two full sacks.

Etching; H. 0.179 (7 $\frac{1}{16}$ in.); W. 0.119 (4 $\frac{5}{8}$ in.)

Third state, with the address of Delâtre. Plate destroyed.

Delteil, No. 10.



56. PEASANT WITH WHEELBARROW

Paysan rentrant du fumier

A peasant is wheeling a barrow loaded with manure through the gate in the wall separating the stable-yard from the orchard; branches of trees hang over the wall at the right of the gate and farther to the right, partially hidden by shrubs and vines, is a well; within the orchard are seen some bee-hives.

Signed in the lower right corner, J. F. Millet.

Etching, H. 0.163 (6 $\frac{1}{16}$ in.); W. 0.133 (5 $\frac{1}{4}$ in.)

Third state (of four), the edges of the plate beveled, partially effacing the address of Delâtre. Plate destroyed.

Delteil, No. 11.

JUN 17 1918

